

EQUALIZING X DISTORT

Volume 4, Issue 5

July 2004

THE ENDLESS BLOCKADE

THE ENDLESS BLOCKADE are from Toronto. They have a 7 song demo and have just recorded. The band features Andy Nolan of SHANK, NATION OF FINKS, EBOLA, SAWN OFF fame, Matt Carrol of CAPITAL DEATH and Ben Edgar our former sound engineer. I have described the demo as rough agonizing hardcore that combines dirty and sludgy sounding slow-core with some of the rippingest power violence I have heard in since RUNNING FOR COVER. They remind me of BURN YOUR BRIDGES or FUNERAL SHOCK in their ability to be torturously slow and face tearing fast. They played the radio show on April 25th, 2004. Interview by Stephe Perry. Photos by Jason Lutz and Geocelyne Meyers.

Tell us who you are and what you play in the band ?

Ben (B): I play guitar. My name is Ben.

Andy (A): Andy, Master and Commander.

That is wonderful.

Ryo (R): My name is Ryosuka Kiyasu. I'm from Japan. I play drums.

Matt (M): I'm Matthew and I sing.

Do any of you play in any other bands outside of this one ?

M: I don't.

B: I do. I play in a band called BASTARDIZER (formerly known as TOWER OF SILENCE) with Andy on bass.

And Matt, you were in a band weren't you ?

M: Yeah.

Tell us about who you were in ?

M: I used to be in the band CAPITOL DEATH from Nova Scotia.

R: I still play in a band called ULYSSES and one called SUN-FLOUR back in Japan, but we aren't hardcore, we're psychedelic rock..

And Andy, do you play in any other bands outside of BASTARDIZER ?

A: Not anymore no. Though NATION OF FINKS hasn't officially broken up.

Tell us about the history of THE ENDLESS BLOCKADE. How did you start, and who joined in later, and how did you get to this current line-up ?

A: I started the band with Damian from FUCKED UP and Ryo. We played one show under the name of JOHN WAYNE GACY's



the Endless Blockade: Background from Left to right - Matt on vocals, Ben on guitar, Ryo on Drums; and in the foreground with his back to us Andy on bass>

BOYS CHOIR at the Oasis. We were very loud and we broke things so we got banned. That was in August and then in September we decided to do the band properly. We asked Ben if he would play guitar, for that Oasis show I just played through two bass amps for volume. We were a three piece for about two months because Damien had too much on with Fucked Up and then Matthew moved down and I asked him to sing and that's how we are here now.

Tell us about the name THE ENDLESS BLOCKADE. Where did that come from ?

A: A G.I.S.M. song. If you need to ask you shouldn't be listening to this show.

Is there any other story behind it ? Were you just going with a G.I.S.M. song ?

A: Yeah but it's boring.

Come on. It's okay. Bore me.

A: Back in Scotland Jamie (SHANK) and I were going to do a band called THE ENDLESS BLOCKADE, but it never happened and he stole for his new band my band name which was THE PROCESS, so I stole THE ENDLESS BLOCKADE from him.

Oh (laughter).

A: It's not that funny. Don't laugh.

No but I like that story. It was a good story. Describe your sound to people out there who haven't heard you yet. Tell us what you sound like or what you hope to sound like or what people have said you sound like ?

A: CROSSED OUT to all of the above.

Is that what you want to leave it at ?

A: It really is that simple.

Okay, then I am going to ask you about influences. Who would you describe as influences ?

All: CROSSED OUT.

I like this, it's all co-ordinated. If you had to limit your music collection to five releases outside of CROSSED OUT what would they be ? You can't just use CROSSED OUT.

A: And there was no good x-CROSSED OUT bands. 5 DISCHARGE records.

If you like ?

A: Yeah.

Anyone else.

A: Maybe CORRUPTED and G.I.S.M. too
Does anyone else want to answer the question ?

B: No.

Okay Andy is answering for all of you.

A: That's right. Like I said Master and Commander.

Oh yeah. Right. So Andy, I know you have written most of the lyrics. We will start off with you and ask you what some of the lyrics are about ? What do you sing about ?

A: Nothing too ground breaking. From simple nihilistic "fuck everyone in the neck" violence to relatively simple political stuff to songs about giant monsters. Just the usual kind of stuff.

Like "Mothra" ?

A: Yeah. Exactly like "Mothra".

B: Don't forget about rainbows. You sing about rainbows.

M: We sing about rainbows, as well.

R: What is a Rainbow?



LEFT TO RIGHT - Andy, Ben, Matt, Ben, and Ryo.

Mark: Answer that question. What is the rainbow about ?

M: He wants to know about rainbows.

A: A rainbow is when it is a lovely lovely day and everything seems perfect and in the sky you see many pretty colours.

M: In Japanese it might be called Rain-Bow (Laughter).

A: Sorry, what was the next question ?

Oh yeah, alright. What is your favourite THE ENDLESS BLOCKADE song from a lyrical standpoint and why ?

A: "Barely legal" because it's about having fairly limited legal rights in this country if you weren't born here and the difficulty with getting residency, despite what the political right might say. What is particularly pressing is that Ryo has to leave the country in 5 days and I am currently waiting on hearing if I am going to be legal after June 1st here.

So it's pressing. Matt do you have a song from a lyric standpoint that you like. You must know the songs because you sing them. You most know what the lyrics are.

M: My favourite song is probably "Pimp Killer".

What's it about ?

M: It's about... well the lyrics are "it's awesome that your shirt says pimp." It is sort of about the frat boys that call each other pimp. It's funny.

And it's good to take them out.

A: It's kind of written from... I have worked with sex trade workers for a lot of years through my jobs and just how unfunny the whole concept of pimps and sexual slavery is. And I am very pro-sex worker, extremely anti-pimp. Fuckin' kill every pimp. I just hate to see the word be so abused, by idiots that wear a shirt saying "Super Pimp" and don't know what the hell it means, you may as well wear a shirt that says RAPIST as some kind of slang term for male sexual prowess.

Anyone else have thoughts on lyrics ?

B: "The Endless Blockade" because it sums up the band.

R: My favourite song is "Pimp Killer", too.

What is happening with THE ENDLESS

BLOCKADE in the near future ? Are you going to try and look for another drummer?

A: Yeah we have a bunch of people in mind, but we haven't asked anyone yet. We just wanted to concentrate on the band as it is now. We just wanted to do it with Ryo and then we will look starting next week.

What about the recording you did last weekend ? What's going on with that ?

B: We have to mix it.

Yes. Is anyone going to be releasing it ? Do you know ?

B: We don't know yet for sure. We're looking in to a couple of places but nothing for sure and we don't want to jinx it.

A: There are two labels looking at doing stuff with us. We recorded 20 songs last weekend, which is enough for an LP and a split LP or an LP and a 7" depending on what happens.

What about the demo ? Is that still around?

A: Yeah you can still get the demo from us. 7 poorly recorded songs from when we were still a three piece.

How can people get in touch with the band?

A You can e-mail us at ape_militia@hotmail.com.

Any last comments ?

A: No.

M: Thanks for having us.

EQUALIZING DISTORT

VOLUME 4, ISSUE 5

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, Mark Rodenhizer, and Scott Stevens).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, grind, garage, Killed By Death, the crust and d-beat scenes, which means we play material like Deathtoll, Voice Your Opinion, Iron Lung, the Bobbyteens, Flesh Columns, Warcry, and Wolfbrigade.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort
CIUT 89.5 FM

Sundays 10:00 pm - midnight
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Request Line: (416) 946-7000
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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for May 2004

Band	Title	Format	Label
1. DEADFALL	"Destroyed by Your own Device"	LP	Six Weeks
2. OUR TURN	"Step Aside"	ep	Self-Released
3. DAMAGE DEPOSIT	"Straight to the Bottom"	ep	Havoc
4. CATHOLIC BOYS	"Psychic Voodoo Mind Control"	CD	Trick Knee
5. SUN POWER	"Total Control"	ep	Still Holding On
6. A.O.S. / HUMAN WASTE	split	ep	Profane Existence
7. RIVETHEAD	"the Cheap Wine of Youth"	12"	Recess
8. CRIME IN STEREO	"Explosives and the Will to Use Them"	CD	Blackout
9. L'AMICO DI MARTUCCI / CEMENTERIO SHOW	split	ep	Thought Crime
10. ASS	s/t	LP	Ass

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



VOETSEK: LEFT TO RIGHT - Ami on vocals, Jef on guitar, and Athena on bass.

VOETSEK are a 4-piece from San Francisco with an ep, an LP and a serious amounts of comp contributions out. They were in town to play a show and were able to do a Studio 3 Session on Sunday June 20th.

Who is in the band and what instruments do you play ?

Scotty (S): Clockwise. Counter clockwise. Hi my name is Scotty. I play drums in VOETSEK. I lay down the V-Beat.

Jeff (J): I'm Jeff and I'm the newest member of VOETSEK (*laughter*). I play guitar.

S: Not for long.

J: Scotty's taking over on guitar. I'm taking over on drums.

A little switcheroo.

Athena (A): I'm Athena. I play bass.

Ami (Am): I'm Ami and I sing. That's Tom and he is roadie extraordinaire.

J: And that's Micki the merch chick.

S: Ami delivers the message.

Am: Someone's got to.

J: Mess-age.

How did the band start ?

A: Ami and I got together because we wanted to start an all female hardcore band

Am: She wanted to hit on me really bad.

A: That was my excuse.

Am: That was her excuse and we started writing songs together.

A: We wanted to be an all female band and call ourselves CASTRATOR, but we could not find a female drummer who could play double kick and play well, so we decided to play with boys.

Am: And you know where it goes from there.

Do you have a new record that is out ?

A: Forty songs.



And what's it called ?

A: "The Castrator Album".

Is that related to the original idea of the band name ? (Note: get to explain the name)

A: Yes.

Can you tell us about the history of the band. Who brought who into the band ?

Am: Me and her started jamming and...

Has it been the same four ?

A: No no no no no.

Am: A revolving door of characters.

Who has been involved ?

A: Well she and I started this band. Scotty is our third and final drummer. And Jeff has been playing with us for a year. So this is the most solid line up we have had.

Am: Yeah.



A: We like this line up the best.

J: So do I.

Were any of you in any previous bands ?

Am: No. I once sang with the Mormon Tabernacle Choir in a former life and then I discovered punk. We've all been in a bunch of bands.

But you don't want to tell us ?

Am: I was in a band called the DAIRY QUEENS. She was in a band called THE DREAD. He (Jeff) is in a band called S.T.F.U. and he (Scotty) is in a band called DEADFALL. It's the Bay Area. It's where we are from. Everyone has been in bands and it's all superbusy. Everyone has been in

bands and shit.

What about other projects going on ? Are you involved in any other projects outside of the band ?

S: Like what ?

J: I watch tv. I don't do that zine thing. I want to though.

Am: Oh zines.

J: You've heard of zines.

A: I do a label called *Six Weeks Records*. Play lots of our records.

Am: Shameless self-promotion.

A: Oh there is more self-promotion coming up. I do that with my fiancé. We also do a zine called *Short, Fast + Loud*, which Andy Nolan reviews and writes for.

Am: I do a column, too.

A: And Ami does a column.

S: About two years ago I took over a record label called *Controlled by Plague* from a good friend of ours Bob who put out my other band DEADFALL's first 7" and since then we have put out a couple of records and I just changed the name of the record label to *Tank Crimes* because I realized I was doing all the work and it should be mine. I also smoke weed and chill. I silkscreen t-shirts and posters and my girlfriend, Melissa, is a documentarian and I spend a lot of time helping her work on documentaries that she is working on. Most currently she did a documentary called *the Ramen Days* about the Bay Area hardcore scene that we're all involved in right now.

A: It's awesome.

S: And that will be put out in DVD by *Six Weeks* and *Tank Crimes*.

A: It's a great film.

J: That shit is awesome. Every once and a while I will do a batch of stickers for bands. I do that on the side. It is kind of a hobby. Me and my wife are working on a baby (*laughter*).

Am: Oh my God. Call Child Protective Services, right now.

A: Baby what?

Am: Baby keg.

S: Pony keg.

Am: Baby Pony. Oh my goodness. I do a radio show where we live too.

What station ?

Am: It's on Berkeley Liberation Radio. Free form radio. The longest running non sanctioned by the FCC radio in the United States.

Is it a pirate station ?

Am: I do pirate punk

It's a pirate radio show.

Am: It's a pirate radio show.

Wow. Have you ever seen that book on pirate radio ?

Am: Yeah, the micro broadcasting book.

Yeah.

Am: I have that. It's good.

Were you involved in the book ?

Am: No, but I have meet the guy that wrote it a couple of times. He actually hangs out at the Berkeley Liberation Radio. He is involved with that as well as putting together micro transmitters to give to other people to start

their own community radios. He is pretty amazing.

I think he made some broadcasts available for some different shows.

Am: Yeah, actually any of those shows we can tape and send to other stations and share. I have done that with my show a couple of times.

That's cool.

Am: Yeah it is. It's really cool.

I wanted to ask you about the name VOETSEK. Where did that come from ?

Am: Um, It's Voet-sek.

S: Can you re-ask the question and pronounce it right ?

Am: You have a Toronto accent so we know what you're talking about.

A: It is Afrikaan for "Piss Off".

Am: It is supposed to be a rude thing to say.

S: Wait can I tell the story about ...

Am: Yeah go ahead.

S: So, Voetsek. The thing about the word is that it is commonly used towards animals or pets. The dog pees on the rug, you know Voetsek, voetsek. And anyone can use it of any age. It's not a bad word for a child to use it so if you screamed it at the dog you're fine but if you turned around and said it to grandma it's not so good. It's not to be directed at a person. It is derogatory towards a person, but towards an animal it's okay.

A: But VOETSEK loves animals.

J: We never say "Voetsek" to an animal either.

S: Yeah we only say "Voetsek" to people.

Tell us about the new release "The Castrator". When did that come out ?

A: It literally just came out before we left.

Am: It is not even officially out yet.

A: It's officially out in July, but we have connections to the label. We got our copies early. (laughter). There are 40 songs on it and you should buy it.

S: Tonight is our record release. We drive out here to Toronto to release the record. This is our Canadian record release party.

J: We're opening up for RUSH.

Am: And RAMMER.

J: That's what I meant. RAMMER.

S: There is forty songs on the LP.

A: And it's 25 minutes.



VOETSEK: LEFT TO RIGHT - Jef on guitar, Athena on bass, and Scotty on drums.

Did you record it all at once ?

Am: No. It took about 3 months, a couple of days per month.

A: We did four different recording sessions.

Am: We recorded it with "Bad Ass" Bart Thurber from California.

Can you tell us about your tour ? Are you going all the way out to the east coast ?

A: We're exactly a week and a day into the tour.

Am: Our first drive was about 20 hours. From San Francisco to Colorado Springs, Colorado.

J: Oh the chick out there was a biotch.

S: So we moshed out to Colorado then we moshed over to St. Louis then we kept moshing out to Pittsburgh and we circle pitted back around to ...

A: ...Kentucky.

Am: ... then Buffalo.

A: What are we forgetting.

S: We stayed at the Sound Pollution estates.

A: Oh yeah, damn.

J: Pillars. Fresh painted walls.

Am: Indoor table tennis.

S: Dishwasher.

Am: Yeah they had all the amenities. Running water, piano, electricity, flushing toilet. It was fuckin' amazing.

How far out are you going ?

Am: New York.

Oh above New York, too.

A: We are doing Upstate New York, like we did Buffalo last night. I guess the farthest north we are going is the Boston area.

...and then down the coast ?

A: No. Then we start heading back. We just cut through the middle of the country and then we are going to loop back through the Midwest.

Are you touring anywhere else? I understand that you might be touring Europe.

Am: We are supposed to be in Europe right now.

What's the deal with that ?

Am: We are supposed to be drinking good alcohol, smoking legal weed, and eating bratwurst right now, but ...

J: We couldn't make it so we just came to Canada.

Am: Yeah, where our money goes a lot farther.

You are playing a show called Clit-Fest. Tell us about that.

A: We don't actually know that much about it.

Am: It's by *Profane Existence*. It's by the Broad Squad.

S: No it's called the Breast Brigade.

Am: The Breast Brigade are the women putting it on. It's two days. There are workshops, bands.

S: When we are playing women will shake their tits to VOETSEK.

Am: Yeah we are hoping to get more clit in the pit at shows.

When is that happening ?

Am: July 2nd and 3rd.

A: Something like that.

Am: Check the Profane Existence web page. It is all over that.

S: Guys can still shake their dicks.

Am: Guys can still shake their dicks. Girls are more than welcome to shake their dicks.

J: If they are down with VOETSEK.

Am: If they are down with us and if not they can just get the hell out.

S: Or go to a workshop.

Who writes the lyrics ?

Am: Most of them are by me.

Can you tell us about some of the things



Athena on bass and Scotty on drums.



LEFT TO RIGHT - Jef on guitar and Ami on vocals.

that you sing about ?

Am: All the people that we know. *(laughter)*
Just random stuff that is pissing me off or whatever.

Can you pinpoint a song from a lyrical standpoint that might be your favourite song and why is that your favourite song ?

Am: Well since there is so many to choose from J: "Guerillas in the Midst".

A: "Judas Beast".

Am: He's asking me. All those are really good songs though.

...but each of you will get a turn.

Am: There you go so think about your answer.

A: I call "Judas Beast"!

J: I don't want to talk about that one. I wanted you to talk about that one.

Am: We have a song called "Just Another Jock that Secretly wants to Suck Cock" and it's kind of about how the skinhead fashion is coming to the homo-core community and it's pretty funny because they take the fashion....it's hilarious.... And skinheads are so homoerotic looking anyways You know what I mean It's got some pretty funny lyrics. And if anyone wants to read it you will have to buy the album out on *Six Weeks Records*. *(laughter)*.

A: dot com. We accept Paypal.

Am: We accept Paypal. Canadian money. Whatever you want to send us. Check it out because it's really funny.

Have you ever seen "No Skin Off My Ass" by Bruce la Bruce ?

Am: No.

It's a film that a local filmmaker did where he makes that exact connection. I am wondering if ...

Am: Yeah, it's really funny. What inspired me about that is that me and my girlfriend were at a leather bar in San Francisco and we were the

only women in there.

J: All those guys look like skinheads. They all live in the same neighbourhood.

Am: Yeah totally. It's a place called....if you guys ever come to San Francisco it's at a place called the Loading Dock. It's hilarious. It's only open a couple of nights a week. They have lockers now where you can actually take your clothes off and check your clothes and they have a toy store upstairs that sells lube by the gallon and 5 prong dildoes and all kinds of crazy shit. We saw some skinhead worshipping going on there. It's kind of what inspired the song.

I'm going to ask everybody else if they could answer that question about a favourite song from a lyrical standpoint and why.

Am: They just recently read my lyrics in the album *(laughter)*. They let me have the free-for-all to say whatever I want to say and hopefully it will all be alright and they will all agree with it in the end.

A: Well my favourite or the one that I think is funniest are the lyrics to "Judas Beast (How Come No One Knew That Rob Halford was Gay ?)" because how come no one knew Rob Halford was gay? Ami's lyrics are fuckin' hilarious. We wrote them in the studio and we were trying to think of things that rhyme with beast and Priest references. I think my favourite line is, "Keeping the secret that he was gay were Rob's best bitches Glen and K.K.."

J: How can you not tell ? We just watched that DVD with JUDAS PREIST ...

Am: Check out the new JUDAS PREIST boxset. It

is in leather studded. It is really cool.

S: What's it say at the end. "Kick down the closet door. Don't be like Rob, a corporate rock whore."

Have you seen the movie "Heavy Metal Parking Lot" ?

Oh yeah.

Inspired by that at all ?

J: My daily life yeah, but not the song for sure *(laughter)*.

Am: We've all been those kids in a parking lot like that. Me and him (Jeff) come from a very small town area and that kind of mentality runs rampant there. We were all those kids and have hung out with kids like that. We still kids like that who aren't kids anymore but are like 30 and 40 and are still like that.

S: I really like the song that Athena wrote called "Just because I Said I liked you band doesn't mean I Want to Fuck You" and I guess it's self-explanatory, right there. You know a lot of guys, they think a girl wants to have sex with them when they tell them they like their guitar playing or their blast beats and I think this goes for a lot of girls who are out there just trying to rock, not trying to be on somebody's nuts because they are in a band and guys let their egos get carried away just because they are playing hardcore and that's lame. Grow up with your little spaghetti arms and pimply face

Am: He's quoting lines from the song now.

S: We will write another song called "Just Because You Have a Vintage 80's Hardcore T-shirt Doesn't Mean I Want to Fuck You". It was dyed with tea. It has that nice brown tint.

J: The one song that kind of got me interested in the band actually when I was watching them rock out was the song called "Thirty Dollar Sweatshirt" and it maybe not so profound but it talks shit about

A: BANE.

Am: Just bands that over charge for their merchandise.

J: I mean we know that you need support and all

What is happening with the VOETSEK in the near future ? This is a tour and you just released a full length...it seems like where do you go from here.

S: World tour. Or learn all the songs on the album so we can play them.



Jef on guitar, Ami on bass, and Athena on bass.

A: We have totally over extended ourselves. We have so much stuff that we need to record for comps and splits and stuff like that.

Am: Lots of stuff coming up for VOETSEK in the next year.

J: We have done over 70 songs since December.

S: I want to do an EP called "Caught Talking Shit on the Internet, Time to Backpeddle"...

Am: ...because it happens.

S: All the time in every scene, in every town that we go to with VOETSEK and also with DEADFALL there always seems to be a couple of guys who really like to puff their hardcore feathers on the internet and ...

A: ...not saying anything to your face....

Am: ...tend to recant it when you confront them. "Oh what I really meant was....", "Oh but what I really said was..."

A: Yeah it is almost predictable. It's like, watch, this guy who just talked shit about our band or our friends or the label or zine or whatever online is totally going to kiss my ass when he sees me. Watch. And he does! It's lame.

Am: We don't care if you don't like our band or not. Just stand by your convictions. Stand by your words.

J: When STFU come out there we are going to kick your ass.

A: Just be productive, contribute to the scene, rather than take away and get a life, you know? Or just go away permanently.

You said you have 70 songs have you recorded them all already ?

J: Yeah, I think we are over that actually.

S: A bunch of it isn't even out yet. Some stuff we recorded before the album is still waiting to come out.

A: None of it.

What is some of the stuff that is coming out?

Am: One is a side of a 7" to come out on the next "Tomorrow Will be Worse" comp. There



LEFT TO RIGHT: During the interview Amy, Micki, and Athena in Studio 3.

are various other comps. There is some stuff that we recorded for a European comp that the guy has had the stuff for a year and we are actually pulling the songs back to give to Know Records for the next "Thrash of the Titans" comp.

Oh they are doing another one.

Am: Yeah. They are doing another one. It's going to be really good. There is going to be some really good bands on it. Various comps. A NEGATIVE FX tribute comp.

What NEGATIVE FX song did you do ?

Am: We did "Mind Control".

J: Scotty sang on that shit.

A: Scotty sounds tough.

Am: Tough guy. (Scotty starts singing the song)... just various songs on various comps.

Are there any last comments or any comments that you want to bring up about the band ? How things are going ?

Am: Things are going good.

Tour stories ? You don't have any border stories do you ?

Am: We just flashed through the border so quickly. Once the lady saw our roadie she was just so overcome by his sexiness and his manhood that she just waved us through. She lifted her shirt, showed us her tits and waved us through. It was awesome.

J: She had little Maple Leaf pasties, too.

Yeah that is standard for all the border guards. How can people get in touch with the band if they want to write you or find out more about you ?

Am: We have a website.

What's that ?

Am: www.karaterex.com/VOETSEK/ or they can check the Six Weeks Records website also.

And rex is spelled

Am: R-E-X. Felix Von Havoc really coined that and we owe him royalties on borrowing that from him. (laughter). What is he, 40, so he coined it about 10 or 15 years ago? We are using it illegally and unlicensed. R-E-X is his. Don't anybody else steal it.

Is there a snail mail address that people can contact you at ?

Am: They can do *Six Weeks Records*, which is easy to find.

A: It is on the website. 225 Lincoln Avenue / Cotati, CA / 94931 / USA.

There is also an interview with you guys coming out in MRR, isn't there ?

A: Actually it just came out last month.

Am: Full of inaccuracies I may add.

A: Yeah there is this one part where we are like, "See you in Europe!"

Am: We really meant, "See you in Toronto."

Then I will have to get you to proofread this before we go to press with it. Thanks very much for playing today.

Am : Thank you for the coke and the deli tray and the hookers you had waiting here for us. We really appreciate that as a band.

That's the least I could do.

Am: You're right.



Athena on bass and Scotty on drums.

blasts from the past



ATAQUE FRONTAL were a raw WRETCHED influenced hc band with anarcho lyrics. The band was a main figure in the Peruvian scene and were influential in promoting a more political perspective to their local scene. The band also produced an anarchist zine and were responsible for producing and contributing to compilation tapes that focused on their hometown of Lima, as well as the world hardcore community. ATAQUE FRONTAL recorded several demo tapes, one of which was released as a six song 7" on the New Wave label from France. If I recall correctly, ATAQUE FRONTAL experienced some line up changes and morphed into G-3 who released several tapes and a CD retrospective (with Kaos General) several years ago. Somehow, Stephe unearthed an old interview I completed with the band via snail mail in 1987. I haven't seen this interview in 17 years when I typed it up and sent it to a friend for a zine that he was compiling. Enjoy this blast from the past. **Interview by Craig Caron.**

Who is in the band ?

Actually we are without a singer, but our last line up was José Eduardo on guitar, Fernando (me) on drums, Silvio on vocals, and Pop on bass.

What is Peru like economically, socially, government, police wise ?

The Peruvian economy is one of a nation of the third world. We have a lot of natural resources, but these ones are exploited by the imperialist nations like the USSR and the US. There are also many social differences because Peru is a mixture of races. In brief the social conflicts are not too big. The government and the police are totally corrupted. The first ones say that they are working for the poor, but that's just a cover to their lies, and the police think that with the guns can find a solution to anything.

Is the underground scene very big ?

Not too big, but after Brazil of course this was the second oldest in South America. More or less since 1982 as a scene with bands and publications. Actually we have bands as GXB (best positive HC band), CURRICULUM MORTIS (Death Metal core), KAOS GENERAL (HC), KAOS (Fast Punk), SENTIDO COMEN (HC), and some other hardcore and thrash metal bands.



Do you hear a lot of foreign music, and is it affordable ?

We in the band hear a lot of foreign music. Also a lot of people here do it. There are only record shops in Lima that buy some good LPs and tapes as DRI, COC, SLAYER, etc. But they are too expensive. A solution to that is the mail.

What do you do in Peru for fun ?

Just the same things as probably the Canadian youth do.

Is there a lot of violence at shows ?

Luck that I think that to all the shows I went there are no big signs of violence. I heard once a time ago the police intervene in a gig with old Peruvian punk bands, nothing serious.

How long has the band been together? How many shows have you done, records, tapes, etc.

The first name of the band was GUERRILLA URBANA and it was one of the first Peruvian hardcore bands. GUERRILLA URBANA appears in a lot of old international tape compilations and also in a split tape with a Spanish band called H.H.H. As ATAQUE FRONTAL we have a 7" ep through the French label New Wave Records. I enter to the band by ending 1986 and we had more or less 10



gigs.

Who are your influences lyrically, musically ?

We don't have influence in the lyrics, we sing about leaders, personal problems, etc. Most of the lyrics are made by José Eduardo. Musically we are influenced mainly by European bands as early DISCHARGE, CHAOS UK, CRUDE SS, and also Brazilian bands as OHLO SECO and R.D.P.

What's your opinion about the Shining Path Guerillas ?

That's a very difficult question to answer but I have 2 theories about the Shining Path. The first says that the Shining Path are a group, a big group that is in a situation of desperation and this is used by people that manipulate their lives giving to these persons lethal weapons just to incite more violence and at the same time getting chaos and death. My other theory says that the Shining Path is the beginning of the real social uprising of the poor Peruvian people, but this is very complicated. Revolutions are okay, if it is something that must change, but I found that in the case of the S.L. they say that they defend the rural people. But when they spread their unconscious and stupid violence what they killed are usually persons like them, rural people, people of their same blood.

Closing Comments ?

Thanks for the interview. If any person wants info about A.F. and our 7" just write to me at Fernando / Manuel M. Salazar 260 / Orrantia - Lima 27 / Peru.



label profile



La Idea record label (Madrid)

La Idea in Madrid is an infoshop—officially a cultural association—that also sells anarchist books, magazines and music. It is located on a small side street in a fashionable downtown area of the city. La Idea is closely associated with the anarchopunk band SIN DIOS, who also use the basement as their practice space. There are two employees but they receive a subsistence allowance rather than a living wage. The record label has existed for three or four years. The label issues music in all formats: cassette, 7" and LP vinyl and CD. In many ways the label is carried by the success of SIN DIOS. They started out relatively unknown, like any other band, began to tour and became very popular. Their recordings sell between 5,000 and 10,000 copies. The first SIN DIOS disc "Ruido Anticapitalista/ Alerta Antifascista" has probably sold between 15,000 and 20,000 copies. There are plans to release a SIN DIOS CD and DVD for ten Euros, in part to challenge the high prices charged for these double packs by commercial labels. Other groups on the La Idea record label are mostly friends of the band. The label might be able to pay studio costs but there is no financial support for touring. Radio promotion in Madrid is mostly on the three or four pirate stations. The label does extensive exchanges with other labels in the United States and within the Spanish state. Material obtained through exchanges can be sold in the store. La Idea is also one of the Spanish distributors for Maximumrocknroll from the USA.

By Alan O'Connor

In the 1980s there was an explosion in punk

Are there labels here from years ago that are more commercial? I've got something in my backpack. Who are these? [A cassette of La Polla Records, NO SOMOS NADA on the Oihuka label]

Iñaki: Oihuka.

Is this from years ago?

Iñaki: That label is from the early 1980s when there was a punk explosion here in Spain. La Polla Records, Kortatu, Eskorbuto. This is something we could talk about a lot. Punk in Spain in the early 1980s. This was called Basque radical rock. It was a name that was invented to market the music. Any group that emerged in Euskadi in the early 1980s was on this label. They issued all those discs. We're talking about 25 years ago when in this country after 40 years and then in the 1980s there was an explosion in punk like in every form of cultural expression. Well, these people started to issue discs. But it's not a punk label. It is a punk label because



they're working with punk, but they're not like Fernando from POTENCIAL or ourselves. Its punk that's more, well those discs you can buy anywhere for 14 Euros or 15 Euros. In its time it did, well at least it got a lot of groups well known. Punk here in Spain is identified, people talk a lot about La Polla Records, Eskorbuto. The majority of their bands were involved in punk but more as a scream, to lose yourself, not to do things, not to change the world, not to do things like you should. It was more the role of the SEX PISTOLS, to play

and scream as I like. For me, when people from other countries talk about the Spanish bands from the 1980s and say how much they like them, for me I like the music but I don't think they did anything, anything new. For example in Switzerland and Finland, in South America the groups from the 1980s had a level of consciousness but here punk was about breaking things. For me, that's not punk. Nothing. Zero. That's not worth the trouble. Then, the 1980s is a little, there were more labels but most of them were more commercial in one way or another.

What about Tralla Records?

Iñaki: Tralla Records were from Barcelona. They closed down about a year ago. We worked with them because they were really, really great people. And they were about halfway between La Idea and this label [Oihuka]. There were at point in between. La Idea is here, Oihuka is here and Tralla is in the middle. So they were good. We for example, Tralla was a label that as well as issuing records and distributing, and they had a lot of records in distribution, we could get things from them, they had good prices, the guy who did the label is a marvelous person. But it closed down about a year ago.

When did the more independent labels emerge? In the nineties? About 1990?

Iñaki: More in the nineties. About 1990. For example, it was about that time that people realized that you could get your own disc manufactured. That it was much easier. People were more interested. When I started to play, when I was about 14 or 15, there was a label called Fobia who put out a disc by HHH. People know now, that you can put out your own disc, make 1,000 copies, there is the problem of the license [registration for sales taxes and copyright] but almost anybody can do it. Any band can do it for themselves. You issue it yourself and for the distribution get in touch with other labels wherever they are. It has been more independent since the 1990s. Then there are a lot of labels that are independent labels. They are in between being independent and distributing in big stores. Half punk, half indie. Not here nor there but [in the middle].

In the 1990s it was our turn

Did the change happen for political reasons? Or maybe the influence of CRASS, but that was long before... Why did this change happen about 1990? Was it for political reasons or economic reasons...

Iñaki: In the 1980s it was a musical explosion but more, how can I explain it, it was from wanting to do things after 40 years of being able to do absolutely anything. About 1990 for example when I started to live punk more, up to then I just listened to the music and went to concerts, then I started to get more involved, to play in a band, do a fanzine, do a label. It was about 1990. It was my turn. I knew lots of people in bands, who did labels, who

distributed discs. There were a lot of us who started then. Why 1990? I was my turn. I was about 13 or 14 years old. I was interested. I knew a lot of people. At that time there was a lack of bands, a lack of distributors, a lack of labels, a lack of discs, a lack of squatted social centers. I lived this epoch of the 1990s to the present. That's when I started doing things. There were lots of other people who were doing things too.

How did you get involved in punk? What was the attraction for you?

Iñaki: You see, here in Madrid there is a plaza called Tirso de Molina where every Sunday there is a punk market. I don't know if you've ever been there. You have to go. (...) Well, in 1990 actually I was listening to crossover metal, punk, hardcore, and I lived close to this plaza when I was younger (...) Things had changed when I was fifteen and when I went there were all these people with dyed hair and it was, what is this group and what is that group. It was more interesting because there are more discs, more fanzines, and I also wanted to do something. The thing about the punk movement is that if you want to do something you just do it. Nobody is going to say anything. If you want to do something you just go ahead and do it. If I want to do a fanzine I can just assemble ten pages about what I think, not to sell it but for an exchange of ideas, thoughts. That's what most motivated me. You're young and you can do these things and nobody is going to say anything to you. That's what attracted me.

And after that you played in bands?

Iñaki: Yes, I played in four bands [including] in LOOKING FOR AN ANSWER and also in MATARIFE.

There was never any problem with my parents

And your parents, were there conflicts with your parents?

Iñaki: No. Not at all. My parents separated many years ago and I lived here in Madrid with my mother and my brothers. My father went to Bilbao in the North. There was never any problem. The only thing ever was when about 1990, 1991, 1992, when I started to distribute discs and we lived in a small place and I had my home filled with discs. That was the only problem I ever had with my mother. There's no room for any more! My mother always, she was even interested because I was always at home doing all these things and she would ask why and I would explain. I never had any problem. Never. I never had any problem with my parents, well



I'm speaking of my mother because I lived with her, because I wasn't the kind of kid to go out and get drunk all the time. I had problems with my mother, like everyone does. But she never cared whether I had long hair or short hair or whether I dressed in this way or that. She saw I was happy doing these things. There was never any problem.

What does your mother work at?

Iñaki: Eh, in traffic control. In giving tickets in parking places.

And your father?

Iñaki: My father is a painter. They separated twenty years ago. My mother was living here in Madrid with my brothers, and my father was living in Bilbao. I was born in Bilbao and then they moved here and later separated. And my father, well, I have much less relations with him but he agrees with everything that I do with the discs and the bands. He thinks it's tremendous.

And your future? Can you

live, if you had children for example?

Iñaki: Of course, of course. I don't have any children. I'm twenty-eight (...) I don't plan to have children. I have to become clearer about my life in many aspects. To have a child, to have that responsibility, because I think

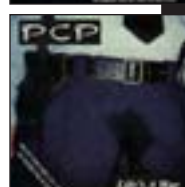
that's the biggest responsibility you can have (...)

The most important source on punk in Spain is José A. Alfonso. Hasta el final: 20 años de punk en España (Zaragoza: Zona De Obras, 2001).

This is a large format book with historical photos, posters and short contributions from key figures in the scene. It comes with a CD of early punk bands. In English there is an interview with SIN DIOS in Maximumrocknroll #221 (October 2001). You can contact the label by e-mail at laidea@sindios.net or check out their website at <http://www.nodo50.org/sindios/default.htm>

LA IDEA DISCOGRAPHY

01. SIN DIOS "Guerra a la Guerra" CD
02. SIN DIOS "Ruido Anticapitalista (1991) / Alerta Antifascista (1993)" CD
03. SIN DIOS "Solidaridad" CD
04. SIN DIOS "Más de diez años de autogestión" VHS
05. SIN DIOS "Ingovernables" CD
06. PEQUEÑA ORUGA MECANICA "Formas de Violencia" CD
07. TERRORISMO SONORO "Más ciego..." K7
08. ESTIGIA / EXECRADORES / GRITO DE ODIO "Compartido" CD
09. GRACIAS A DIOS "Sin Bandera" CD
10. LUCHA DE CLASES "Estado de necesidad" CD
11. RUIDO ACTIVO "Carcel de libertad" CD
12. PCP "Life is a war" 7" EP
13. E-150 "Discografia" CD
14. SIN DIOS / APATIA NO "Compartido" 7"
15. SIN DIOS / INTOLERANCE "Compartido" 7"
16. SIN DIOS / CEMENTERIO SHOW "El hombre contra si mismo" 7"
17. UNSANE CRISIS / EKKAI "Split" CD/LP
18. ZOOTIC "Cousa Nenhuna" CD
19. MILKFICTION "These words are our weapons" CD
20. V/A "Recopilatorio Libertario"
21. LOOKING FOR AN ANSWER / HONORABLE FATHERS EP/CD
22. LOS CRUDOS "Discografia" CD
23. EKKAI "Manos que Estrechan Planes de Muerte y Sometimiento" LP
24. SIN DIOS "Odio al Imperio" CD
25. LAGRIMAS Y RABIA "Negro" CD
26. OVERPOWERING "Cementerio de Esperanzas" CD
27. EKKAI "Cuantos moriremos hasta que esten satisfechos?" EP 7"
30. MATARIFE "Dales Fierro" CD



Out of town grind bands at the Oasis, Monday July 12

By Bolex Boy

Maybe you were wondering about the Bolex. It has nothing to do with sex. "Never mind the Bolex here's the show review". A Bolex is a 16-mm movie camera made in Switzerland. It rhymes with Rolex because it is beautifully made Swiss technology. Mine is fifty years old and will last another fifty years if I don't drop it on the floor at some punk show. It takes a three-inch metal reel of film that lasts two and three-quarter minutes at 24 frames per second. To record sound you bring a tape recorder. A Bolex like mine has three lens on a turret so that you can quickly change from a 26mm lens (which is supposed to approximate human sight) to a close-up 16mm lens (much beloved by documentary makers) or a 75mm telescopic lens (which is good for filming cute boys who you're too shy to approach). Being fifty years old there are no electronic parts whatsoever. Instead of a battery you wind the thing up and it goes for 30 seconds. So that is the maximum length of a shot. A Bolex camera can be adapted and upgraded and these versions are sometimes used in professional film production, usually in very unusual circumstances. However, the Bolex is the standard workhorse of most film students. If you study 16-mm filmmaking at OCAD you'll be using a Bolex. At film school its what most first-year students are given because they don't want you to drop a \$90,000 Arriflex on the street in the excitement of your first film shoot. My non-reflex Bolex cost me \$300 including three lenses. Maybe you think film is obsolete and electronic cameras are the new wave. But it's kinda like the difference between vinyl and CDs. A lot of us love film. And you won't get a semi-professional electronic camera for three hundred bucks. A Bolex is punk.

The problem is that there is never enough light at punk shows to film. Even with fast ISO 400 film all you're going to see is black smudges. So I keep going to shows to film them and end up having to write stupid reviews instead. Life is not easy as a Bolex Boy.

The Oasis on College St is a nice place for shows. It is a medium-sized space at the back of a restaurant and upscale bar. The sound is good and it's easy to get there by streetcar or bicycle. So how came nobody came? At eleven p.m. on July 12 it was the three bands, two promoters and Bolex Boy. Maybe the show needed a local band? Do posters even work in this city? (But I saw about it on a poster in the Market.) So it was pretty much a command performance by MECHANICAL SEPARATION from Saskatoon, a three-piece grind band who drove for thirty hours to play just for me. They kept making jokes about their website, I think because *Wounded Paw* put the websites of all the bands on the poster. A nice fast band with a good guitar player. I had a blast sipping a cold pint of organic beer. SUCKCESS are moving up a bit. The nice drummer kept challenging anybody in the audience (there were now ten of us) to a fight outside. They made a lot of Saskatoon jokes. You folks will be sorry when Saskatoon separates. We have all the combines and tractors. I wish I bought their seven-inch record on green vinyl. You could try getting it at www.geocities.com/pissedoffgrind. NECK BEERD from Vancouver play technical grind. I was wondering what that means and it turned out to be excellent musicians who play a lot of chord changes very fast. The bass player had a cute little mohawk and a CRASS sticker on his bass guitar. Apparently straight edge too because the drummer from SUCKCESS kept bugging him to have a drink so he would sink to the level of Saskatoon farm humor.

So all you people who stayed at home on Monday night to play with your electronic cameras (or whatever) missed a lot of fun. I had a blast for less than the price of a pint of organic lager.

So it has been a while since I have had a free moment to write about what has been going on in Osaka. I've been spending far more time writing

letters to my students to give extra help to those students who want it. It has been time consuming, but worth it. I can easily tell the students

日本ハードコアパンク

By Randy Carncross

to Yoshinaga of HURRICANE/ROM once and told him I was teaching at Kusune JHS in Higashiosaka and he said wow... it was a rough school...this coming from a hardass old japacore guy).

Anyway...on to all things HC, which I am sure is what you want to read about. Last Sunday TETSU AREI played in Osaka. Not a big deal, they play in Osaka two times a year or so. But they don't often play a gig that is accompanied by a Kickboxing Tournament. What a wonderful idea. Take the kickboxing out of the pit, put it in a ring, and let bands play in between the rounds of the tournament! The show had a great vibe, and as always it was just fun hanging out with people, drinking, being a bit rowdy, etc.

What else has been going on...? I heard that HURRICANE might be putting a record out on *Bacteria Sour*. I hope that happens. They are a great band and really good dudes. It is definitely deserved.

FRAMTID is talking about releasing a CD of the LP and EP sometime in the near future. It will be self released, as they want to stick with the DIY path (which in my opinion is awesome. More bands should do that instead of running to the next hype label and saying...can you put out my record).

TETSU AREI should be recording for a new LP soon. The "Technocracy" LP is out, and let me tell you...what a fan-fucking-tastic record it is. One of my top 5s of this year for sure. TETSU AREI will be releasing a DVD of their 20th anniversary gig.

FORWARD, NIGHTMARE and ZONE are set to tour Japan together for the "Burn Against Your Chains" tour. NIGHTMARE will also be recording again soon, and should have a new shirt design available shortly. Lots of good shows coming up...AI in Kobe and Osaka at the end of July, PAINTBOX, R&S, BACKBONE, AI and more in September, NIGHTMARE, FORWARD, ZONE, WARHEAD in Kyoto and Osaka in August (the Osaka show is a big fest at Osaka Castle park with BLUES BIMBOS, the GUA and a few other awesome bands).

In December I plan on making a trip back the states for a few weeks. I've been thinking about this a lot the last few weeks. I've been living in Japan for a year now...and it will be about a year and a half come December... It will be weird to be back in the States. Can't say I'm really looking forward to it at this point. Things hear seem to run so much smoother (whether it be HC, work or my personal life). But it will be nice to see some faces I haven't seen for a while. A trip to Toronto is necessary, as I miss the great 50 Toppings Guy. And hopefully there will be a good show or two happening in Buffalo.

Ok...that is all for now. I've babbled enough. Hopefully you actually made it this far. Keep on keepin on!

The contents of the Jukebox are all packed away while I'm in-between apartments. My apologies to all those who sent in shitty promo CDs



PARKORALE JUKEBOX

By Mark Rodenhizer

for review, I'll make fun of them all in detail next month. In the meantime, I've got some records sitting beside my turntable you might wanna know something about.

Picked up the two most recent *Rip Off* slabs. "Third Wave of Hits" continues to compile all those great singles I never picked up the first time around. Highlights are the REGISTRATORS and the INFECTIONS. Overall, a really solid collection with very few stinkers. Also new on *Rip Off* is the SUPERCHARGER "Live at the Covered Wagon" LP, a live soundboard recording from '92. Simple, catchy garage-type stuff and the quality of the recording is on-par with the lo-fi aesthetic. Not the most mind-blowing record, but it's a limited run and super-fans will

surely find a place for this in their stacks. www.ripoffrecords.org

Got a great surprise in the mail last month when *Dead Beat Records* sent a few CDs for review. The LOCOMOTIONS CD (Vinyl on *Alien Snatch*) was the best of the batch. Great, hooky, RnB-influenced garage punk. Sort of gives me a SAINTS vibe at times. I'm pretty sure I've seen ads for a newer EP by these guys as well. Check them out. Also on *Dead Beat*, is the new BLACK JETTS record (average bar band garage-tinged rock - if they were from Toronto they'd be Bovine regulars) and the first album in forever from Portland's WEAKLINGS (once again, a little too much "rock" than "punk"). www.dead-beat-records.com

This shit is old news, but the GORILLA ANGREG seven-incher and the NO HOPE FOR THE KIDS full-length have been keeping me up all night. The GA is especially driving me nuts with its girl/boy vocal delivery that owes a ton to Exene/John Doe. I dunno what else to say.

In live news, the MYSTERY GIRLS just played Toronto to support their newest "Something In the Water" (In the Red) with Montreal's SUNDAY SINNERS in tow. The MGs will be back again August 18th at Rancho Relaxo. The Sinners' debut is set to come out on Alien Snatch any day now.

The CLOROX GIRLS self-titled LP has just been repressed so pick it up now. The band hopes to hit Toronto in the fall as long as they aren't rewarded with women's jeans again. www.smartguyrecords.com

In the "stuff I want, but nobody in Toronto carries it" file: Why doesn't anybody sell Japanese garage/punk stuff? Burning Spirits, no! Derivative REGISTRATORS/FIRESTARTER worship, yes!

That's it for this month. Hopefully next time around my records will be unpacked and we can get to some serious business.

show review

Forward, Sunday Morning Einsteins, Artimus Pyle and Robot Has Werewolf Hand show, Buffalo, Monday June 14th at Mohawk Place in Buffalo. By Andy Stick, Motherfucker.

I received an extension on my visa the week before this show and Keith, driving machine, didn't have to go on tour with Van Halen to do their pyrotechnics after all, so a bunch of us hired a car and headed south of the border.

Over the last year I've pretty much decided that DEATHSIDE are now my favourite Japanese band and I love all the splinter bands they broke off into, FORWARD probably being my favourites.

First stop: The American border. A whole slew of men with moustaches had to question us. Mostly they were suspicious that we'd hired a car and were incredulous that neither my wife or I could drive. Several different idiots asked the exact same questions to us for about 30 minutes. "How do you know each other? How do you get around if none of you own a car? What's your job? Where are you going? Who's playing? Where did you hire the car from..." ad infinitum. "We're all friends, I get around Toronto using a fucking bus pass, we're on a mission from God to unleash deadly nerve gas over the city of Chicago and the dead will become our slaves in the after-life..." Eventually they have me fill out my form and pay my six bucks to get in. Yes, I have to pay six bucks to enter the US, of course, entering the US from an air or seaport and I would have to be photographed and fingerprinted, just in case I planned on flying a plane into a national monument. Thank god they *do* have those security measures huh?

Next stop: Buffalo, which looks suspiciously like the red-light district of Glasgow, minus the prostitutes.

ARTIMUS PYLE have just started playing, and they sound awesome. I never really cared for them until the split with CROW came out and I got to see them play live a few times, now I love them. For some reason they get lumped in with the whole gloomy crust TRAGEDY crap, but they have little similarity to that scene in my opinion. Just fast, solid, well played, dark hardcore with one of the best drummers I know of driving the whole thing. John always looks like he's playing his guitar backwards, in hindsight I wonder if he's left handed and strings his right-handed guitar upside down? I'll have to check next time I see them.

SUNDAY MORNING EINSTEINS have an incredible new LP on *Prank* and are ex-SVART SNO/ UR FUNKTION. Live, they're good, but there's something lacking, the songs come across as much simpler than their records

do. The power of overdubs I guess. Most of the Scandinavian d-beat bands I've seen have played for hours, SME keep it to a respectable 20 minutes. Great records, average live performance.

Apparently FORWARD aren't headlining the show and we wait a little while between SME and them. I overhear the drummer from ROBOT HAS WEREWOLF HAND bitching like a seven year old that this is the worst night ever because he said FORWARD could use his kit, but couldn't change the position of any of the stands (or drum stool), then they adjusted the stands. Fuck, I don't remember insisting that ROBOT couldn't adjust any of our equipment or re-tune our guitars from B back up to E so that they were comfortable when they played entirely on our gear in Toronto a few months back... Whatever, Jensen lends them the ARTIMUS PYLE kit and I again wonder why the fuck people in this part of the world don't share back-lines more.

In the wait I get to catch up with the ARTIMUS PYLE guys and some of the SUNDAY MORNING EINSTEINS people, it's been a long time. Jensen is easily the smelliest mother fucker I've ever come across.

FORWARD are about to start, I get a space between the PA speakers and the wall to watch. It's nice to see that both Souichi and TT are playing guitar on this tour and on the new record. I'm impressed to see that FORWARD manages to seamlessly blend the apparently unlikely looks of both cartoon Japanese punk and psychotic Glaswegian homeless dude, I'm also suitably impressed that there's two guys that look like they used to be in Cinderella in the front row going nuts.

And nuts the (large) crowd go. FORWARD are just mind-blowing, solid, rock and roll rooted hardcore motherfuckers. Tight as fuck and masters of comedy when the crowd yell stuff and Ishiya says back in his best Samurai voice "I don't speak English, DO YOU UNDERSTAND?!!!"

FORWARD look like they're having a blast too, though I'm convinced that if these seemingly pleasant older guys were asked what they do for a living, the truthful answer would be "we break peoples legs for fun and profit."

Normally I like bands to play no more than fifteen minutes, in FORWARD's case I could've happily watched them play for at least 90 minutes. Most of their set is culled from "Fucked Up" (you know, that FORWARD / Fucked Up split LP) and the new one, "Burn Down The Corrupted Justice". Unfortunately they miss out my favourites from "Just Go Forward" and "We Need The Truth", but whatever, everyone sings along with the English choruses anyway.

ROBOT play last because it's their last ever show, and you know, as much as I love ROBOT, I don't want to watch them because I've just seen FORWARD. In fact, I don't know if I need to see another hardcore band again or play another note in a band because, to me, FORWARD are effectively the pinnacle of everything good about the last 20 plus years of hardcore and punk. FORWARD say "beat that", and I can't even come close. Sorry ROBOT people, if you'd played earlier on I would've watched you and enjoyed you.

Time to hit the Canadian border, only it isn't that easy to find. The signs for the zoo are about five times the size as the signs to Canada. Eventually we get there. As I don't have a guaranteed right of re-entry into Canada, I've prepared all manner of things like my last six months of bank statements and wage slips, plus a copy of my marriage certificate, a letter from my boss and me being surprisingly sober to smooth over any difficulties that may arise.

We pretty much just get waved straight back in, this is nothing like the American experience we underwent 4 hours ago. Next stop Denny's for some overpriced shit that makes me feel like puking for the next three days and then home to bed. Probably the best show I've been to.

movie reviews

Germs "Media Blitz: The Germs Story" DVD
I was really excited about this double DVD and then it disappeared and was out of print. From what I understand it has been re-released at a whopping \$30 US price tag.

Despite all of my excitement for a GERMS DVD I was disappointed after watching the discs and reflecting on an archive of one of my favorite US bands.

DVD 1 consists of a live B&W one-camera shot of a Whisky 1979 show. The show has its charm but it is footage I have had on videotape for 15 years. Sure, the footage is visually cleaner and the sound is a couple of



generations better; but I am sure there is other footage they could have included as far as live GERMS footage. The Whiskey footage remains grainy with a charming layer of hiss over the audio. Still, it remains a must see for all fans.

The audio tracks included on DVD 1 is a straight re-issue of the "Media Blitz" CD that *Cleopatra* released about 15 years ago. Nothing new, not even lyrics or pictures to flip through while you listen to the disc. I would have preferred the disc to have all of the tracks in chronological order, instead it begins with the title song from the bands debut 7" "Forming" and dives into an unexplained trip of random studio and live songs from various sessions and shows. Once again a booklet with lyrics, picture, flyers, record covers etc. would have been a welcomed addition to this box set.

Disc 2 is an interesting yet irritating interview with drummer Don Bolles. There is no better way to say it than Bolles is fucking annoying and if I was the interviewer I would have thrown him in front of the nearest car or bludgeoned him with his own arm. His freak/entertainer/Queen Street Rocker wannabe presentation grates on your nerves the minute he "turns on" for the camera. The interview is essentially a monologue as the interviewer has been entirely cut out of the footage. Bolles recounts how he joined the GERMS and shares stories that have already been told in the book *Lexicon Devil*, then flips through some records, giving accounts of when they were released, etc. Bolles essentially rambles for close to an hour with no pictures, or edited footage to break up the monotony of his discourse. There is nothing new added to the history and legacy of the GERMS and the DVD set just doesn't deliver. I believe it would have been more interesting had other participants or friends and associates been involved in the Oral History of the Germs. Where the hell is Pat Smear, Lorna Doom, Nicole Panter; even Belinda Carlisle for fuck sakes? The photo slide show presented as the next feature contains pictures from the previously mentioned *Lexicon Devil* book. If you have the book and are capable of turning the pages you have the slide show. Disc 2 is as disappointing as I expect the GERMS movie to be. Rumour has it that David Arquette is playing Darby. I have no idea who this Arquette fucker is but I'm hating it already!! I am certain the movie will smell like rotting corpses just as this release smells of cash in. Buy the RAMMER DVD for a more enjoyable, homegrown release. (Cleopatra Records / PMB 251, 13428 Maxella Ave / Marina Del Ray, CA / 90292 / USA). - CC

Control Room, directed by Jehane Noujaim (2004)

Jehane Noujaim has put together a film that is similar to the "War Room" in it's McLuhan-esque look into media relations, however the subject matter is different. Where the "War Room" looks at the communications work behind an election campaign, "Control Room" begins with looking at the communications work behind a war. The Iraq War to be specific. Some have lauded this as the film that "Fahrenheit 9/11" should have been. I disagree. Where *Fahrenheit 9/11* looks at all sorts of things wrong with the Bush administration, the "Control Room" stays more focused on the spin doctoring involved in the U.S. military campaign. The film looks at Al Jazeera, the American press pool, the military press corps., and analyses the media relations involved in the recent Iraq War.

The film starts off with the Bush Junior's announcement of the War on Iraq as being seen by everyday folks in Iraq. Al-Jazeera reporter, Hassan Ibrahim, observes the galvanizing effect this announcement has on everyday Iraqis. Folks who share no love for Saddam Hussein have become supportive of their leader as they don't believe the justification for war given by the United States. Ibrahim notes how bad this is, saying soon there will be no room for moderates in Iraq.



Hassan Ibrahim, journalist for Al-Jazeera.

Flashpoints of Al-Jazeera's history appear. Al-Jazeera became the first independent news source in 1996 in the Middle East. Al-Jazeera is the most watched television station in the Arab World with a viewership of over 40 million. The camera pans back to an inner city neighbourhood in Iraq to a scene where rooftops and balconies are littered with satellite dishes. Al-Jazeera are despised by the Arab leaders for the station's critical coverage of their leadership. They can add the U.S. to that list.

So getting back to the war story line, the U.S. military communication station is called Central Command or CentCom for short. It is ten miles away from Al-Jazeera's headquarters, in Doha, Qatar. Al-Jazeera is planning

their war coverage working at stationing field reporters in Iraq. We learn that the co-ordinates of the outposts have been sent to the U.S. military so that the U.S. will know them as non-military targets. This becomes a strategic piece of information by the film's end.

CentCom, jokingly referred to as a Sitcom by one of the reporters, becomes one the central information gathering source for American reporters. The irony of the sitcom reference is not lost on the audience and comes to play a key part in the staging of the end of the war, at the end of the film.

Al-Jazeera begins reporting the war. They show human carnage, destroyed buildings, American occupiers, oppressive home searches, hostile interrogations, American P.O.W. coverage. They are reporting on the stories that the American press can't. The military press corps realizes they can't manage Al-Jazeera. Out come the bullying tactics. First comes the berating. Lt. Josh Rushing, CentCom Press Officer, starts complaining about Al-Jazeera's coverage being biased. Then comes the cries of foul play. George Bush Jr. decries the footage of the P.O.W.s as evidence for contraventions of the Geneva Convention. However Al-Jazeera are merely reporting it, not actually carrying out the interrogations. And George Bush calls on the Iraqis for humane treatment of their P.O.W.s, which is ludicrous given that the U.S. doesn't follow the same international standards as is evidenced by the Abu Ghraib photos. But this film came out before those photos became known. Lastly, comes defamation. Donald Rumsfeld refers to Al-Jazeera as the "mouthpiece for Osama Bin-Laden". You think he was about to go to war with Al-Jazeera, as those kind of boogiemane tactics are most often utilized in demonizing an enemy.

Al-Jazeera doesn't back off. In fact, they welcome American spokespersons on-air. They give them airtime and translate their messages for their Arab viewership. Even though the translators make disgusted gestures at the Americans, Al-Jazeera is reporting both sides of the war. The claims of bias coming from American reporters seem unfounded and as American journalists get rebutted for bias in reporting they stare back speechless. It is one of those moments in the film.

As Al-Jazeera collects Iraqi accounts you see more and more angry folks who are homeless, familyless questioning the liberation strategies of the U.S. lead coalition. Donald Rumsfeld starts trying to explain footage of pregnant women in the rubble as footage that is being orchestrated by the Hussein regime. But Saddam Hussein is nowhere to be found at Al-Jazeera. At that point in the film, I actually heard hisses coming from the film viewing crowd. Besides American audiences were never privy to Al-Jazeera footage. The military Press Corps didn't want the same kind of images that turned Americans against the Vietnam war to get out. American media was forced to focus on the little scraps the press corps given them. Desperate for anything, a spokesperson mentions the deck of playing cards and a scrum forms afterwards trying to get the military's version of America's most wanted for Iraq. The Al-Jazeera reporter who raised the issue shakes his head in disbelief at the American obsession with useless information.

As the U.S. military is staging their invasion of Baghdad, the press corps "bury the lead" with the rescue of Jessica Lynch story. The made-for-Hollywood rescue becomes the most reported story in the war. Press officers go to the Al-Jazeera office to find out why they are not interested in the story and their reporters press him for information on the Baghdad invasion. They know this is a puff piece set up to deflect attention from the impending ground war.

As the war continues, the U.S. leads an air strike against Al-Jazeera in Baghdad, a strike against Abu Dhabi television, followed by a strike against the Palestine Hotel. Only Tom Mintier, a seasoned reporter with CNN, has the sense to ask about the motives behind the strikes. The strike against Al-Jazeera winds up killing their foreign correspondent for which a great sense of loss is felt, even among the American press corps. But more importantly, Al-Jazeera calls back all their correspondents fearing that more will be attacked. We come to realize that removing Al-Jazeera from the coverage of Baghdad was the objectives of the strike.

The next day, the U.S. stages an end to the war in Baghdad. Al-Jazeera no longer has cameras on the ground in Baghdad. So they are watching footage from American stations. Senior Producer, Sameer Khader looks at the 8 guys that were brought in by the U.S. military to celebrate the end of the war. Having grown up in Iraq, Khader can tell that these guys are not



Lt. Josh Rushing, CentCom Press Officer.

speaking with an Iraqi accent. It is more likely they are Kuwaiti. Deema Khatib, producer for Al-Jazeera notes that there should be hundreds of people in the square instead of the same 8 to pull down the statue of Saddam Hussein. Alternate camera angles show that the U.S. Military setting up the toppling of the statue not the supposed Iraqi citizens. And then this footage



Sameer Khader, Senior Producer for Al-Jazeera.

is used to represent the toppling of Saddam and the end to the war. Bush announces that night that the war is over. A manufactured happy ending to the war.

Months later with endless delays to the handover of Iraq, we know the opposite is true. Daily reports of suicide bombings, beheadings, and protests suggest that more and more people are against this war. But the air strike against Al-Jazeera served to get this critical outlet off the street

so that the military could fabricate an end to a war that was getting messier.

This is Jehane Noujaim's 4th film. All of them have been documentaries. "Down from the Mountain" was done in conjunction with the Cohen Brothers and is the companion piece to "O' Brother Where Art Thou" looking at bluegrass. "Only the Strong Survive" is a celebration of soul. Her media film "Startup.com" is probably the impetus behind a film about media analysis. Being of Egyptian American descent I am sure Jehane has mixed loyalties and balances them in a film that demonstrates that the first casualty to war is the truth. This film explores factors for why this is a truism. It's a must see. (<http://www.controlroommovie.com>) - SP

Fahrenheit 9/11

"Fahrenheit 9/11" is Michael Moore's latest film and I believe to be his best film to date. I have seen them all including "Canadian Bacon" and there is something about this one that is more focused, more polished, more go for the throat and after seeing this film you can begin to understand why Moore was so hysterical when he gave his "Shame on you Mr. Bush" speech at the Oscar's.

The film starts out narrated as a dream sequence. The opening credits haven't even rolled. Michael Moore rhymes off a number of "what if's" that would be terrible by any modern states' standards. However the "what if's" all apply to George Junior and his Presidency.

Starting with the contested election, Michael Moore decides to go back to the beginning to remind us that it was Florida, Dubya's brother's state, that decided the election. Moore looks at the cronyism involved in



George W. Bush, Jr., on September 11th, not quite knowing what to do with the news he has been given.

miscounting. A friend of mine is the project manager for an independent watchdog called Votewatch. The group is observing the upcoming election in the U.S. Their work began by looking at what went wrong in the previous election and Florida was not the only state that should have been contested. There were five states in which the margin of error was greater than the

margin of victory, each potentially deciding the election. My friend has just informed me that Votewatch has gone bust due to lack of funding. How ironic? Be prepared for another stolen election in 2004.

But back to the film. Moore reminds us of Bush-lite's inauguration. Millions of protesters pelting the car with eggs. People lying their bodies in front of the procession. I had forgotten this. Junior was the only U.S. President to not walk the last mile because he was so disliked. And he hadn't even taken office yet. No other president has failed to walk the last mile.

Dubbed by *Time Magazine* as an agit-doc, "Fahrenheit 9/11" explores the life of George Bush Junior starting out as a failed oil exec. The film explores Junior's connection to Osama Bin Laden who is a financier to his failed oil explorations with Arbusto through to his current connections with Haliburton, the company proposing to build a pipeline through Afghanistan. War on terror. Oil War. Can you tell the difference?

I am part way through reading "Dude, Where's My Country" and I strongly recommend that you read it as a companion piece to the film. There is a lot more damning information of Bush's relationship with Osama Bin Laden that didn't make it to film, that only serves to supplement the film.

But in getting back to the film, there are the great jabs at the civil servant who licks his comb before running it through his hair. Great jabs at politicians who look at Michael Moore dumbfoundedly as he asks them to sign up their children for the war effort. And great pranks as Michael Moore highers an ice cream truck so that he can use the loud speaker to read the Patriot Act to the Congressmen and women because they didn't read the act before voting on it.

Outside of the gags, part of the message, like "Bowling for Columbine" is that fear is being used to convince people to give up their rights through the Patriot Act, or to fight in an oil war that really only serves the interests of oil companies for which Dick Cheney directly benefits.

And there are agonizingly emotional moments when Lila Lipscomb, a mother of two veterans reads the last letter of her dead son who was killed in Iraq. She was an ardent supporter of the military as a career option at the beginning of the movie, but we watch as this woman comes to grips with her loss. You also feel for the amputated veterans who are being screwed out of money and service by the government that was only too happy to send them to war.

This is the film that almost didn't get distributed. In May, Walt Disney Co. ordered its subsidiary *Miramax* to dump the film. Weeks later at the Cannes Film Festival *Fahrenheit 9/11* won the Palmes D'Or (first place). A group of indie's lead by Lion's Gate bought the rights and did their best to get this in as many theatres as possible. After the first week of screening "Fahrenheit 9/11" has become the highest grossing documentary of all time. Not only that, but more people have seen "Fahrenheit 9/11" in one weekend than all the people who saw "Bowling for Columbine" in 9 months. "Fahrenheit 9/11" broke "Rocky III's" record for the biggest box office opening weekend ever for any film that opened in less than a thousand theaters. "Fahrenheit 9/11" beat the opening weekend of "Return of the Jedi." "Fahrenheit 9/11" instantly went to #2 on the all-time list for largest per-theater average ever for a film that opened in wide-release. Pretty impressive. But not as impressive as the genuine reaction from the film. When the credits rolled there was an ovation in the theatre that I went to see it. It is rare that people clap after a film. And this wasn't the only theatre. It is reported on Michael Moore's site that reaction has been everything from people throwing shoes at the images of George Bush on the screen to people wanting to organize a meeting to oust Bush. From NASCAR endorsements to Letterman's "Top 10" list, "Fahrenheit 9/11" has already become a cultural phenomenon. I think it speaks volumes about how the film has effected viewers. Hopefully this agit-doc will become a factor in the November election in the States.

Well the discrediting campaign has started. A book entitled "Michael Moore is a Big Fat Stupid White Man" has just been released. And there have been many other attacks on Moore, but the background for the facts in the film can be looked up on www.michaelmoore.com. Look into them for yourself before you get sidelined by a bunch of republican cheerleaders reacted to this film.

zine review

Ta Yeule! #1 (June 2004), 32 pages, \$2.00ppd

This zine is put together by Jean-Francoise Pepin, one of the kids involved in doing shows out of the Sherbrooke area. His first language is French so the zine is done in French, which is great to see. I'm glad I kept up my French in school. The zine starts with an interview of INEPSY. There are four stories, tour plans, talk about the Loud House (the place they do shows at in Montreal), and there are some great original photos and flyer artwork. Excellent cut and paste layout. The next interview is with the singer from SAY NO MORE. This interview is done with him after the band has broken up so there is talk about their new bands. An interview with SAY GOODBYE is next and it comes with an insert of the English transcription. That's where I realized my French wasn't so good. I would have missed the story about where their name came from, or their thoughts on the "Boston Beatdown". The same format of an English transcript appears for the LEBENDEN TOTEN interview. You gain insight into the connection between them and ATROCIOUS MADNESS. There is a photo spread of all sorts of bands that have played in and around the area and which sees a lot more bands from the east coast scene in the US than we do in Toronto. There are show reviews, show flyers, a photo spread of the A-TEAM and a news clipping about one of the hardcore clubs that was burned down. A fuckin' awesome first issue. (Jean-Francoise Pepin / 432, Boulevard Queen Nord / Sherbrooke, QC / J1H 3R3 / Canada / jfp@elvis.com)



Reviews

Reviewers are: Andy Stick, Motherfucker (ASM), Craig Caron (CC), Simon Harvey (SH), John McDonald(JM), and Stephe Perry (SP)

Artimus Pyle "Fucked from Birth" CD

ARTIMUS PYLE deliver consistently great emo-crust. "Fucked from Birth" is no exception. A chip off the TRAGEDY-core style of hardcore that piledrives you and then depresses you with moody atmospheric parts. The juxtaposition can be crushing. The brooding apocalyptic parts that can be credited to an AMEBIX style of playing serve to deliver up fast clipping hardcore. It makes you want to pump that fist in the air and tear down the establishment. The soundtrack to constructive revolution. And the vocals are that harsh throaty vocals that sound like they are being sung by Tom Waits after gargling gasoline. Hoarse as fuck and still screaming. It oozes anger. The lyrics are aimed squarely at the shittiness of the current system. Titles like "Gray Flannel Suits" and "Trapped" and "One of Millions" seem to suggest a firm footing in critique. The songs are strung together like a soundtrack for a movie. Except this movie is our life or the lives of those around us. Depressing and motivating, all in one. (Prank Records / P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA) - SP



Birdflesh "Night of The Ultimate Mosh" LP

This maniacal, three piece Swedish grind ensemble comes at you with an approach that it is a little unorthodox to say the least. To keep things interesting, they throw in lots of goofy medleys and abuse lots of different instruments such as violins, keyboards, clarinets, Spanish and acoustic guitars. Lyrically, they're even more ridiculous as the title track is about getting violently rowdy at a SAMANTHA FOX concert. Some of the other titles are: "Bowelthrasher" "Kid of the Brown Vomit" "Catmouth" and well, you probably get the picture. Not to scare you off with all the zany orchestrations, this LP has prominent galloping rhythms throughout to go along with the expected blast beats and double-kicks that are necessary for this style. BIRDFLESH are an original and refreshing listen for a genre that's polluted with weak, dimwitted TERRORIZER and CARCASS clones and unbearably shitty DILLINGER-AXIS math grind. In summation, I'd refer to this as being the crack smoking, sick humoured and even more demented cousin to SPAZZ. And it was co-released by Putrid Filth, so you know that it's worth your lunch money. (Putrid Filth Conspiracy / Box 7092 / 200 42 Malmo / Sweden www.putridfilth.com or Razorback Records / P.O. Box 321 / Farmingville, NY / 11238 / USA / www.razorbackrecords.com) - JM



Bruce Banner "I've Had It with Humanity" CD

The return of Stockholm's BRUCE BANNER sees an unleashing of some serious gamma-core. 19 new tracks of rapid fire hardcore played at mostly breakneck paces and when it is not it is played to a pounding punk beat that will inspire some neck breaking. These fast parts are juxtaposed against a more mid-tempo punk beat a la REGULATIONS style with an effect that serves to distinguish the two from each other. You get pounding anthemic punk that breaks away into a blistering fury. That's kind of how the character Bruce Banner worked while transforming into the Hulk, so this works on a cartoon worship level, as well. But punk nostalgic influence seems to be evidenced. I guess if ETA and the DEAD ONES can form a punk band why can't BRUCE BANNER collaborate with one quarter of DS-13 and get some of the same effects. I guess getting back to the roots really separates the punks from the thrash band wagon newbies. Anyway there are some other things of note on this new BRUCE BANNER recording. The production is incredible, in comparison to the last set of recordings. One of the vocalists, I can't figure out if it's Chris (DS-13) or Per (PROTEST BENGTT) is screaming through a distortion effect which is totally unique sounding. The other vocalist is a high pitched screamer suited for the faster more power violence style in their sound. As well, the band does a quirky little nursery rhyme like number called "Fit for Fight" which will have you singing along before it's over. And "Interzone" employs a fuzzed out psychedelic wankage over top of this new pounding punk approach. BRUCE BANNER continue to develop their sound in sync with developments in hardcore. This addition of a punk beat really gives the listener something to hold on to over the Blitzkrieg thrash assault approach of earlier releases.



Do yourself a favour and make an effort to see this band at one of their stops on their North American tour. For the Toronto kids, their Buffalo show is August 12th at 29 Custer Street. (Busted Heads / Christoffer Jonsson / Space Mail Box 046 / Renstiernasgatan 28 / 116 31 Stockholm / Sweden) - SP

Conga Fury / Chainsaw / Voetsek 10"

So here I am stewing in my homebrew - unibrow frown as I learned that VOETSEK made it across the border and even managed to squeeze in a live set and interview at CIUT and I don't have time to drive to Toronto to witness the V-beat attack. As consolation I pour another beer, break out this 10" treat and retreat to my safe place. CONGA FURY are side one of this three band compilation and let it rip with 8 songs of their killer, NOISY C-beat fastcore attack. Odin's voice is over the top and in true raw fashion. This band cuts your throat on every one of their noise ridden releases and doesn't disappoint with their 8 tracks. Another distorted, manic ride on the CONGA beast. CHAINSAW open side b of the record with 2 burly powerful songs. Galloping drums, tasteful metallic solos, and powerful vocals keep their sound fresh after 13 years. Really how many US/Cdn HC bands have the longevity of our Japanese counterparts? These two songs are a mere tease as to the onslaught that unsuspecting and suspecting fans got to see when all three bands toured the Bay area last year. VOETSEK close the record off with 5 songs in about 5 minutes. Fast paced, over the top thrash tastefully mixing hardcore with 80's crossover and SPEED creating the V-Beat. Great lyrics attacking the bullshit within our respective scenes. Sorry Scotty and Athena I really wanted to witness the V-beat assault; however this 10" did provide me with some solace. This 10" was released for the CONGA FURY, CHAINSAW, VOETSEK mini-tour unfortunately more details were not included. (625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA) - CC



Declino "1982 - '85 come una promessa" CD

DECLINO are an early era Italian hardcore band captured in all their glory on the "Furious Years" comp. They were part of the golden age of Italian hardcore reflected in bands like RAW POWER, PEGGIO PUNX, and WRETCHED. This is a collection of all their material thanks to the good folks at SOA Records who keep at documenting the gems of both early and recent Italian hardcore. This collection fills in some of the gaps that the BCT comps were unable to. This discography begins with the early material found on the split tape with NEGAZIONE and goes through until their last ep released in 1985 entitled "Eresia". Take the tin-ish guitar sound of C.C.M. and lay it over the manic-ness of WRETCHED and you'll start to get an audio picture of this sound. For North American audiences, I would suggest imagining the guitar sound of the early RHYTHM PIGS applied to SOA with a singer far more angrier sounding than Henry. And the fact that some of the members from DECLINO went on to join a later incarnation of INDIGESTI makes perfect sense. There are some noticeable similarities in style and approach to both bands hardcore sound, it is just that DECLINO represents an early angrier stage. This is essential, especially for connoisseurs of early Italian hardcore. (SOA Records / via Oderisi da Gubbio 67/69 / 00146 Roma / Italy) - SP



Hero Dishonest "Let Your Poison Scream" CD

This is some manic sounding hardcore in the vein of LIFE's HALT or DS-13 in terms of energy. It is driving straight forward hardcore that you have come to expect in bands like WHN ? or NO JUSTICE. They are from Finland so they play places like Russia or the former Baltic Republics. This is the band's third full length, but they have released a split with REBOUND, an ep, and a discography cassette exists of their material in Russia (Watch out for their split with MUKEKA DI RATO). I have loved this band since their first release and even with the line up change I still love them. They still play the amped thrash-core from a few years back and they do so isolated in a bubble up in Finland, spreading the gospel of circle pits to scenes up north that don't have access to the genre. Sometimes they play so fast that it borders on grind, however it is fuckin' raw and sloppy like the first MINOR THREAT material, which is why I believe this band gets described like MINOR THREAT so much and I think is why DS-13 got described like MINOR THREAT so much. I kind of view HERO DISHONEST as Finland's version of DS-13. Fast, manic, hardcore



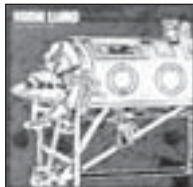
that revives the thrash pit days while updating the script with modern elements that harden the sound in terms of speed and harshness. I fuckin' love these Finn bredrens and you should too. (If Society / Jyrängöntie 7 as 1 / 00550 Helsinki / Finland / www.ifsociety.com) - SP

I Object "One sided" 7"

A one sided 8 song 7" with a nice silk screen on the b-side of the record. I OBJECT are an in your face DIY- all ages band scattered across New York state who thrash out quality early 80's us hardcore. This band had me thinking early 7 SECONDS with a strong female vocalist whom at times has me imagining Penelope Houston of THE AVENGERS fronting an hardcore band. Barb's vocals are strong and clear and the bands lyrics are straight to the point. Great lyrics with real friendly explanations about the songs. It is so nice to see a band wanting to share their thoughts and feelings and passions behind their lyrics. Issues addressed include kids having kids, supporting DIY in all means of life and scene bullshit. The band is currently playing an incredible 47 shows in 49 days. Goddamn, they may be coming to a town near you. If not you should do yourself a favour and book a show for them in your town. If this doesn't motivate you and get your blood running there is always some corporate alternative tour coming your way this summer. (Punks Before Profits / 209 Centre Street / Olean, NY / 14760 / USA) - CC

Iron Lung "Life, Iron Lung, Death" LP

This has been one of the most talked about bands in some time and I think it has something to do with them being a two-piece. It is hard to believe that a band this good only has two members. They play a variety of speeds and are no one trick pony, which can be the problem with some two pieces. There is no drum machine crappiness, nor derivative song structures. IRON LUNG bring all sorts of things from hardcore that focus on speed and ugliness. Their material can be rippling fast and then drop into half time Sabbath like tortuously slow parts. They invoke the spirits of many of the great power violence legends in this and yet somehow add something to the genre. Using samples and noises, IRON LUNG incorporate the mood of early UNION OF URANUS. But the samples are more a throwback to bands like PLUTOCRACY or SPAZZ. And then the band just rips your face off with some thrashing cyclone core. Fastcore violence is what *Hardcore Holocaust* describes IRON LUNG. That tagline could sum it up. Fuckin fast with an ability to drop the pace to a crawl and not make you want to miss a head nod. I understand the band were originally from Reno, but have since re-located to the Bay area. I also understand that they do a CROSSED OUT cover live. I also heard that the band has a number of splits out. But this full length is all new material and represents their first full length. Fans of LACK OF INTEREST and PISSED HAPPY CHILDREN and CAPITALIST CASUALTIES and DROP DEAD should consider this required listening. (625 Productions / P. O. Box 423413 / San Francisco, CA / 94142-3413 / USA / www.625thrash.com) - SP



Legion666 "Die Scheisse Christus" CD

LEGION666 return with what is easily their best material to date. Playing a big burly Swedish crust sound that draws POISON IDEA into some black metal taintings making for a full throttle charging hardcore sound. The addition of axe talents Chalice Hooper, formerly of CTO and RAMMER, really beefs up the sound. The Production on this is miles above the split with SICK TERROR. And they re-recorded "Tomorrow's Prayer" to help gauge how far they have come since the "Hell at Last" ep. A song like "Moral Disillusions" is where the band is so in sync that they hum. The guitar wall sounds like jet engines from WWII fighter planes. It's a distinct sound that is seldom achieved. The barking by Asafoetida is shrill and brings a pain to my throat with the harshness of his growlings. The guitar work demonstrates an intuitive working of how metal and hardcore can work together. And Nunviator's versatility on the kit traverses thrash and galloping d-beat's seamlessly. Ring in the "Blackened Hardcore" sound. (YellowDog / P.O. Box 55 02 08 / 10 372 Berlin / Germany) - SP



None Of Your Fucking Business "Escapes from Hell" 7"

Goddamn anti-records!!! I managed to breakout into a sweat and bled a pint of blood before I could even get this puppy on the BBQ. To begin the white sleeve and record were glued to the cover so I had to destroy the cover to get the record out. Once the record was out both sides of the 7" had stickers covering the hole. Underneath the stickers was a wad of gummy glue filling

the hole. Yup, I'm loving the record already Katz and Thrashhead! So after getting a knife and pulling out the wad of glue I to cut myself and bleed all over the damn rug and my mangled record sleeve. Side 1 or the side I played first since there are no proper labels was 5 minutes of fuckin silence. Flip this chunk of wax over to find a locked groove. After battling with the damn groove for close to a minute I heard about 15 seconds of thrashing. After all of this hard work it sounded pretty damn good and I needed to find the rest of the music. Battling with the locked grooves for close to 2 minutes I gave into frustration and threw the fuckin record against the wall. NOYFB won. I threw in the bloody towel and found a broom to sweep up the record. Limited to 105 copies; make that 104 as mine is now in pieces. **Endnote:** Katz has explained it's not a locked groove on the record. The record is cut from the centeroutward ... there are 3 crustcore songs on it... there were 2 songs on the 33 rpm groove and 1 on the 45 rpm groove... all three songs are on the same side... the grooves are cut parallel to each other, so there is a random chance of hitting the 33rpm or 45 rpm groove... the groove on the other side has no sound on it. Well now you tell me!!!! Don't try the 625 address as noted on the sleeve sticker, try *Headline Records* or check your local DIY distro. - CC

Partisans, The "Idiot Nation" CD

Holy Shit. This is the second coming of the CLASH's "London Calling". And this is the first PARTISNAS release in years. It is fuckin' incredible, but there is some serious channeling of spirits of punk legends from the past going on with this recording. I can't quite put my finger on what it is with this recording because nothing is really a rip off, but so much about the songs sound like that first of the mid-period CLASH where they were still raw but they were also very infectious in their song writing ability. That magic of Mick Jones and Joe Strummer singing off of each other and doing back ups for each other is transformed in some way through the PARTISANS. Loads of vocal harmonizing as only the CLASH could. However there is some other channeling going on here like in the song "This Town" which sounds like a forgotten track off of "Singles Going Steady". And "All Tuned Out" sounds right off of "Inflammable Material". But the Partisans come back to the CLASH inspiration at the end with a reggaefied punk number called "Keep On" that keeps me wanting to sing the lyrics to "Armageddon Time / No Justice Tonight". If you're a punk, especially into the catchier side of the early material you need to own this. (Doctor Strange Records / P.O. Box 1058 / Alta Loma, CA / 91701 / USA) - SP



Restarts, the "System Error" CD

The bass player from the RESTARTS used to live here. He played bass in ARMED AND HAMMERED and was one of the best things about that band. His dream was to move to England and join the VARUKERS. And so that's what he did. He started the RESTARTS, as well. There was a lot of anticipation here upon hearing the news. That was back in 1995 and they have released a shitload of things since then. "System Error" is their most recent recording and sees Alan of the UK SUBS playing guitar on this one. I get the impression that this is a one off because the SUBS are so busy and all and the RESTARTS have a new guitarist, but what you get here is some classic sounded mid-tempo punk in the vein of the RUTS or ANTI-PASTI. The vocals remind me of Joey Shithead's. This is what punk is supposed to be about, not that poseur street punk shiite. (Active Distribution / BM Active / London, WC1N 3XX / England / www.activedistribution.org) - SP



Sin Dios "Odio al Imperio" CD

SIN DIOS are an anarchist hardcore band from Madrid and are some of the folks behind the La Idea store profiled earlier in this issue. I believe this CD is their latest release and it fuckin' rages. They are like the Spanish SEEIN RED with anarchist principles. Playing full tilt hardcore with a slight speed metal influence to the guitar sound. The pace bounces back between street punk and hyper charged fastcore. The CD package comes with a huge booklet built into the cover. The kind that reminds one of the "Spanish Civil War" comp that the EX did or like the GRB discography. It's got to be a Spanish thing. It made me wish I understood Spanish. Lots of food for thought around the lyrics and ideals. Impressive in every aspect of the release. (La Idea / J.C.P. apdo. 18251 / 28080 Madrid /



Spain) - SP

Skitkidz "Onna For Pleasure" 12"

This 45 RPM'er starts out with a building intro you might hear from some Japanese "Burning Spirits" band with an explosion that's reminiscent of an old game of Atari Missile Command, after that it tails off into straight-up, no bullshit hardcore punk with the occasional string bending on the gits which are used clearly for accents and sporadic, yet brief "Rock" solos. This record has a little DWARVES flavour going down with it's autopilot, abrasive rhythm. The vocals sound winded and strained, but that only adds to the overall urgency. Occasionally, they slow it down just to catch your breath for some mutual bonding in the pit after you inadvertently kicked your best friend in the shins. Lyrically, the SKITKIDZ spout off commentary on standard societal ills such as consumerism, the U.S.A. and smashing the system which is all composed with a little sense of humour. Their gratuitously austere cover of the masturbating primate was upstaged by the more appalling inside photo of the bassist sporting sandals. (Kick 'n Punch / P.O. Box 578 / 2200 Kobenhavn / Denmark / www.kicknpunch.com or Instigate Records / Andy Dahlstrom / Tomegapsgatan / 22350 Lund / Sweden) - JM

Taste Of Flesh / Space To Being 7"

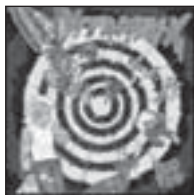
A nice split 7" featuring a band from Indonesia and the Czech Republic and co released by no less than 14 labels worldwide. It is real nice to see the international scene uniting on projects like this. TASTE OF FLESH kickstart this release with one hell of a raging hardcore assault. Their whirlwind sound includes 3 rabid vocalist and tight breakdowns. Before the first song was over I was walking in circles and screaming along with the vocalists. This band has tapped into some unexplainable power source and is on the verge of self destructing. A powerhouse of a band and I need to find more releases from them. SPACE TO BEING offer 5 tracks of fast, grinding thrash that I enjoyed when they focused on playing fast and left the blast beats and cookie monster vocals to a minimum. Strong, tight and fast - I am looking forward to hearing their new material. This is a record I will be playing over and over again. (Beer Is Not Drink Records / Petr Svancara / Namesti o. Blazka 75 / 56902, Brezova nad Svit / Czech Republic or DIY DISTROS at your local show. - CC

Texas Thieves "Killer on Craig's List" CD

Who the fuck are the TEXAS THIEVES ? They sound like the ZERO BOYS, featuring the guitarist from JFA and fronted by Clif Hanger. Instead they are some fuckin' awesome new band from the San Francisco area with a raging recording. Part ZERO BOYS, part JFA, with the kind of story line lyrics done in that talking singing like manner that the FREEZE were known for. But this FREEZE connection is a little suspect given *Doctor Strange* has re-issued some more FREEZE recordings at the same time. But maybe not. *Doctor Strange* knows what they like and the FREEZE has something to do with that. And who would fault them ? And the JFA comparison extends beyond that Mexican surf guitar sound. The TEXAS THIEVES share an admiration for concrete surfing as witnessed by songs like "Los Pool Riders" and "Switchblade High". But they even bring the politics, like the song "Today" which seems geared towards the current Bush's Oil War with the simple chorus "Yesterday became Today". The TEXAS THIEVES are raging and they deliver today's message with all the piss and vinegar of yesteryear. (Doctor Strange Records / P.O. Box 1058 / Alta Loma, CA / 91701 / USA) - SP

Vitamin X "Bad Trip" CD

Following through on the era of Neder Thrash, VITAMIN X has turned out another incredible uber amped up full length. But instead of their thrashwagon sound the band has slowed the pace and incorporated their punk roots to the pace, sound and attitude. Like the REGULATIONS, VITAMIN X have slowed the pace up and play a style that is driven more soundly into the listener's psyche. They still have their blistering paced tracks like "On a Rampage", however they have songs like "I Can't Get Enough" that suggest a definite shift towards a punkified beat. A song like "Master/Monster" exaggerates this polemic in direction. As much as I loved the manicness of old VITAMIN X, there is something a little more sustaining about this development in sound. Is punk the new thrash wagon trend ? I'm not sure but ETA did it and now VITAMIN X have also taken the cues. This new VITAMIN X is like listening to a version of NO TIME LEFT, but more pronounced in the



genres and more punk sopounding for sure. And Marko's Ray Cappo like growls have added the Blaine Cook type of twistedness to them. I am digging the new sound and kids caught up in the Killed By Death craze will probably appreciate the slight variation in direction. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA) - SP

Various Artists "Hardcore from the Early Days" CD

This collection only features 3 bands in rare sessions from the Connecticut area. Starting off with TARGET CELLS, who recently were featured on one of the "Shielded by Death" comps that Dionysus has started putting out. Their material is from a self-released demo entitled "Cerebral Haemaidrage". The band sounds very much like early period BLACK FLAG and interestingly enough a cover of the CIRCLE JERKS "Live Fast Die Young" is in this session. I hope I don't have to spell out the connection in that, but if I do the clue is in pre-"Damaged" period BLACK FLAG and one of the singers. Next up is a band called WHITE PIGS, who originally formed in 1980, but not very seriously at first. Well they rip things up with their brand of Midwest hardcore that sounds like a cross between N.O.T.A. and ARTICLES OF FAITH. The singer sounds like the dude from DISORDER, oddly enough, except singing for an American hardcore band. Most of this material was released on a 12" entitled "Boot Camp" and came out on *Combat-Core*, however two of the songs are being released for the first time. The three way split finishes up with CHRONIC DISORDER. I think there are different recording sessions on here, which is totally possible because CHRONIC DISORDER had many releases out some of which came out on the ever elusive *Mystic Records*. Their material reminds me of early JFA being fronted by the singer of FLAG OF DEMOCRACY. Check out the Jello Biafra like inflections and the thrashy JFA guitar sound. Overall, the collection is a fuckin' amazing assembly of crucial early Connecticut hardcore - the kind that I can only imagine being boasted about at the Anthrax. (Coldsweat / P.O. Box 352 / Manly 2095, NSW / Australia) - SP

Various Artists "Seven Inches of Pleasure" CD



demo features

New Crime Icons Demo - featured on the June 27th program

The NEW CRIME ICONS are from Michigan and they play some Boston inspired fast 80's hardcore. It kind of rocks and it kind of thrashes. Vocals trade off between a screamer and a street punk style shouter. Rapid fire lyrics ala the PIST meets MDC in their heyday. (c/o Ken / 7649 S. Indian Lake Drive / Vicksburg, MI / 49097 / USA) - SP

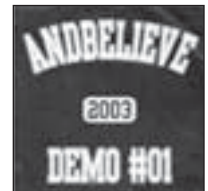
V.Y.O. "Uterus" Demo - featured on the July 4th program

VOICE YOUR OPINION are from Oxnard California. They are a four piece who have released a demo before this one. From the scene that has IN CONTROL and LIGHTS OUT, VYO are very similar in a slight new school sXe sound. But it is more on the hardcore side of things. (Russel Edge / 1114 Rigging Place / Oxnard, CA / 930030 / USA / e-mail: voiceyouropinion@aol.com) - SP



And Believe Demo 01 - featured on July 11th program

ANDBELIEVE are from Japan and play a style of hyper thrash straight edge sounding hardcore. They are a four piece with the collegiate look in their artwork, but a blend of straight edge, melodic layered emo parts, but mostly good fast hardcore. (Takahiro Kitagawa / Japan / e-mail: andbelieve@hotmail.com / <http://www.strive-for.com/believe/>) - SP



If you have a demo or hear of a demo that would be appropriate for the show, please forward it onto us hear at: CIUT 89.5-FM c/o Equalizing X Distort / 91 St. George Street / Toronto, ON / M5S 2E8 / e-mail: equalizingxdistort@ciut.fm

There are 8 old 7" converted onto one CD format starting off with the ADICTS "Viva la Revolution" single. There is a booklet that comes with the CD and it has the artwork of the ep's reproduced just like the 7" so much that I thought initially that this comp was called "Viva La Revolution". That's just a clue to let you know you have the right comp. Anyway the Clockwork Orange inspired ADICTS start this comp off with their ringing guitar work of the song that became their anthem. "Numbers" is also a great song as is "Steamroller" which is a song I have never heard before. BROKEN BONES, the band formed or early members of DISCHARGE, have two eps on here. "Decapitated" and "1985". BROKEN BONES sound more like the MISFITS than the d-beat origins. The UK SUBS' "Another Typical City" ep is on here and they sound kind of like early YOUTH BRIGADE. ACTION PACT with their VICE SQUAD like sound are represented by their "Suicide Bag" ep. URBAN DOGS' "New Barbarians" is one of the best of the lot sounding very much like early BLITZ. The ENEMY'S "Punk's Alive" ep is on here. The FALLEN ANGELS' "Amphetamine Blues" ep is on here sounding somewhat like TENPOLE TUDOR, but one of the dudes in the band is sporting a Alice Cooper high top. I think this is 3/4s of HANOI ROCKS which explains the rocker look. BROKEN BONES' "1985" rounds this collection out with a much more bass driven hardcore charging ep, one more befitting of the BROKEN BONES. (Fallout Records / 24 Gaskin Street / London N1 / England) – SP



Various Artists "Zombie Night in Canada" CD Do you like zombies, grave digging, hotrods and 50's dames? If you want some music with a lot of energy that will possess you to run around and eat random people on city streets then this compilation is a perfect addition to your collection. This CD has 25 wicked psychobilly and rockabilly bands from all over Canada with over an hours worth of zombified and electrified 50's music with a devilish twist. A lot of possessing rhythms biting with a ghoulish bass is perfect theme music for any horror movie or a 50's delinquent B-movie. There are wicked tracks like the MATADORS' "The Evil Eye", the SIN-TONES' "Knot of Wood", the GUTTER DEMONS' "Playground Horror Peepshow", and the FARRELL BROS' "The Baddest One Around". This is a great line up with great songs for any fan of ghouls and demons, haunted cemeteries, or if you just enjoy taking trips down to Niagara Falls in a 41 Ford. (Stumble Records / 57 Leaside Dr. / St. Catharines, ON / L2M 4G1 / Canada / Stumblerecords.com) – LC



rumourmill

ISKRA are a new band from Victoria that have formed out of the break up of BLACK KRONSTAD. *Profane Existence* will be releasing a full length by them * The vinyl of the second CURSED LP will be pressed by *Scorched Earth Policy* out of Germany * *U.P.S. Records* has just released three new releases which include a MIHOEN / SUCK TERROR split, a CATHODE / SICK TERROR split, and a KRUSH / GRITOS DE ALERTA split * a LARM cover band has started called LARMASFUCK featuring three members of SEEIN' RED and a dude from BSE / ALL TENSED UP. They recorded when SEEIN' RED was in the studio and played three shows so who knows whether this will lead to a double life for the band. The recording songs have come out on a split ep with HUMUS. * SCHIFOSI out of Australia have an LP coming out * THINK I CARE have an 8 song released coming out entitled "Mongrel" * *Even Worse Records* will be releasing a 4 song ep by CAREER SUICIDE in the near future. * VALSE TRISTE has recently self-released a new 7" titled "Naulatkaa" with 10 tracks from their demo-versions of "Hermovasara" 7" back from 1997 plus one re-versioned song with english lyrics (never done before). * DANKO JONES is moving into the world of spoken word with tour dates and an album entitled "The Magical World of Rock" coincidentally named after his internet radio show. I think not. * *Distort Ohio* will be releasing a comp entitled "All Punks Spending Drunk Night" and will include material by NO VALUE (Japan), SUIKO (Finland), BRODY'S MILITIA (USA), RAJOITUS (Sweden), VOETSEK (USA), TUMOR FEAST (USA), RANDOM AXE OF TERROR (USA), WIDESPREAD BLOODSHED (Sweden), SHRAPNEL FACE (USA), NETJAJEV SS (Sweden), and HELLNATION * *Deep Six* is releasing a covers record for which VOETSEK will contribute a cover of SUICIDAL TENDENCIES "I Want More" * *Ruido Records* is doing a NEGATIVE FX

tribute which will include material from VOETSEK, RUINATION, LACK OF INTEREST, REPROACH, PIG NATION, PISSED YOUTH, UNDER PRESSURE, CRIPPLED BASTARDS, NAILED DOWN, BLOOD I BLEED, THE STAKEOUT, and VOORHEES. * *Distortion Records* has just released a new EXTREME NOISE TERROR ep entitled "Hatred and the Filth" and contains covers of GENOCIDE SS and RATTUS.

show listings

THURSDAY AUGUST 5th @ the 360 - DEAD LETTER DEPT., WHEELS ON THE BUS, HADDONFIELD, DEAR JANE, YOUTHINASIA, LABOUR OF...

THURSDAY AUGUST 5th @ Access Community Centre (Buffalo), 6:00pm - SCRAPS AND HEART ATTACKS, THE BACKUP PLAN, WHERE EAGLES DARE, LIFE IN PICTURES

FRIDAY AUGUST 6th @ the Royal, 9:45pm - **Film:** Dynasty in 3-D

SATURDAY AUGUST 7th @ Access Community Centre (Buffalo), 7:30pm - BAIL OUT, ANGER BATTERY, OPPRESSED YOUTH, OUR TIMES, VILE PACK

SUNDAY AUGUST 8th @ 157 Beverley Street, 6:00pm start, has to be over by 10:00pm - FORENSICS (ex-WAIFLE, CORN OF THE MACABRE, PG 99), I SPOKE, BARONESS

SUNDAY AUGUST 8th @ CIUT - Studio 3, 10:30pm - THE SHUT UPS (x-Catholic Boys / Leghounds)

MONDAY AUGUST 9th @ Oasis (Toronto) - THE SHUT UPS (x-Catholic Boys / Leghounds), HIGHTOWER (from San Francisco), BRUTAL KNIGHTS

MONDAY AUGUST 9th @ 29 Custer Street (Buffalo), 6:00 pm - DAMAGE DEPOSIT, BLACK SHEEP SQUADRON, DAGGERS RULE, DEAD HEARTS

THURSDAY AUGUST 12th @ 29 Custer Street (Buffalo) - BRUCE BANNER (from Sweden), DEADFALL, PROJECT GRIZZLY, KASTOCRACY, EVIL ROBOT US

THURSDAY AUGUST 12th @ The First Unitarian (2125 Chest Nut St - Philadelphia)- AGAINST ME!, WORLD/INFERNO FRIENDSHIP SOCIETY, 1905, DEL CIELO, AMATUER PARTY

FRIDAY AUGUST 13th @ Underground (Hamilton), 9:45 pm - THE BLACK DONNELLYS (one time reunion), BASSBAG (x-CONDO CHRIST), SEND MORE COPS, PANTYCHRIST

FRIDAY AUGUST 13th @ The First Unitarian (2125 Chest Nut St - Philadelphia) - TRAGEDY, CAREER SUICIDE, CAUSTIC CHRIST, MUNICIPAL WASTE, CRUCIAL UNIT, BRUCE BANNER, DAMAGE DEPOSIT

SATURDAY AUGUST 14th @ The 360 - THE REBEL SPELL (Vancouver), THE FALLOUT, BFG, THE HEATSKORES, REBELS WITH A CAUSE, RANDOM KILLING, FIGHTING CHANCE (From Baltimore), SINKIN' SHIPS, A DYING RACE (Napanee), THE LORRAINAS (Hamilton)

SATURDAY AUGUST 14th @ The First Unitarian (2125 Chest Nut St - Philadelphia)- DISFEAR, KYLESA, ARTIMUS PYLE, VICTIMS, DEADFALL, BAD DUDES

SUNDAY AUGUST 15th @ CIUT - Studio 3, 10:30pm - TERMINAL STATE

SUNDAY AUGUST 15th @ The First Unitarian (2125 Chest Nut St - Philadelphia)- DISFEAR, INEPSY, HELLSHOCK, WITCH HUNT, SIGNAL LOST, AOS, APHASIA, ENDLESS NIGHTMARE, DISSYSTEMA

MONDAY AUGUST 16th @ Mohawk Place (Buffalo), 6:00 pm - VIVISICK (from Japan), JACKED UP ZEROS (Current members of HELLNATION and BRODY's MILITIA)

FRIDAY AUGUST 20th @ the Royal, 9:45pm - Royal Tramp

FRIDAY AUGUST 20th @ Oasis - THE AVERSIONS (from Quebec City), UV RAYS

FRIDAY AUGUST 20th @ Call the Office (London) - THE BLACK DONNELLYS, BASSBAG, SEND MORE COPS

FRIDAY AUGUST 20th @ X-Treme Wheels (Buffalo) - LOWER CLASS BRATS, LOBOTOMY, LIBERAL CHAOS, ANAL PUDDING

SATURDAY AUGUST 21st @ Oasis - COUGAR PARTY CLAMBAKE, TREMBLING, THE BAYONETTES

SATURDAY AUGUST 21st @ the Underground (Hamilton) - CURSED, The ILLUMINATI

SUNDAY AUGUST 22ND @ Lee's Palace - STIFF LITTLE FINGERS, THE GOD AWEFULS

MONDAY AUGUST 23rd @ the Oasis - KYLESA, BASTARDIZER, CONCRETE TANK

